



SAN FRANCISCO ART COMMISSION

GUIDELINES FOR
TEMPORARY ART PROJECTS ON
PUBLIC PROPERTY IN THE
CITY AND COUNTY OF SAN FRANCISCO

MAY 1994

D

REF
700.9794
Ar79a

5/S



DOCUMENTS

SAN FRANCISCO
PUBLIC LIBRARY

REFERENCE
BOOK

Not to be taken from the Library



3 1223 03589 0673

TABLE OF CONTENTS**1 FOREWORD****2 INTRODUCTION****3 GENERAL INFORMATION****3 Planning Considerations**

- Planning time
- Materials and safety
- Installing the artwork
- Maintaining the artwork
- Removing the artwork

4 Other considerations

- General insurance requirements for the City and County of San Francisco
- Funding and fiscal sponsorship
- Community support

7 PREPARING A PROPOSAL**9 POSSIBLE SITES FOR TEMPORARY ARTWORK****12 MAP****13 AGENCIES AND DEPARTMENTS**

- 14 San Francisco Art Commission
- 15 Department of Recreation and Park
- 19 Port of San Francisco
- 21 Department of Public Works
- 24 California Department of Transportation (Caltrans)
- 27 Fort Mason Center
- 29 San Francisco Public Library
- 31 Municipal Railway (MUNI)
- 32 Redevelopment Agency
- 34 Department of Real Estate
- 35 Laguna Honda Hospital
- 37 San Francisco General Hospital
- 38 Other Permits

40 APPENDIX A : Checklist for Developing a Project**41 APPENDIX B: Community Organizations**

FOREWORD

As an artist involved in temporal work and the validation of temporal work, I am pleased that these guidelines are finally developed and published.

Temporary art projects are the hope of the future in public art since they afford artists opportunities to take chances and grow often denied in permanent commissions; they afford the public opportunities to see, experience and learn from new and challenging voices and concepts; and they afford all of us together, public and artists, opportunities to grow and expand our aesthetic horizons.

I thank Judy Moran for her hard work and insight.

To you all: other artists and public, I am happy to present these guidelines, one of the Commission's accomplishments in the last six years of which I am most proud.

Anne Healy
President
San Francisco Art Commission

D REF 700.9794 Ar79g
Arts Commission of San
Francisco.
Guidelines for temporary
art projects on public
c1994.

The San Francisco Art Commission was one of the first in the nation to enact Percent for Art Legislation in 1967. Throughout the past 26 years, hundreds of artworks have been created for public spaces and buildings.

With this guide, we encourage artists to join us in our objective to make art a very visible part of the urban landscape and to augment our efforts and accomplishments with a proliferation of artist-initiated projects. We hope that this guide will de-mystify the labyrinth of approvals required for each project as it makes its way through the various levels of the bureaucracy.

Please don't be daunted by the many steps involved. There's a unique kind of gratification waiting at the end in exchange for making your contribution to animate our civic spaces. Although the Percent for Art Ordinance restricts our ability to fund temporary artist-initiated projects, this is our small contribution to encourage artists to consider public spaces as a viable venue for new work.

Our special thanks go to Judy Moran who has laboriously compiled and clarified information from each applicable agency, and to our fellow agencies for their spirit of cooperation.

Joanne Chow Winship
Director of Cultural Affairs
San Francisco Art Commission

© Published by the San Francisco Art Commission, 1994

S.F. PUBLIC LIBRARY

INTRODUCTION

This guide is designed to assist the artist in developing temporary public art projects for public property in San Francisco and to suggest some possible locations. The guide begins with a general information section detailing issues to consider in developing a temporary public art project and information to include in a proposal. Following, categorized by city area, is a list of possible sites for temporary artwork and a map designating several of these sites. The guide then profiles eleven of the city and state agencies and departments that oversee public land in San Francisco.

Each agency profile has a list of several properties under their jurisdiction where temporary installations may occur and, in some cases, properties considered to be off limits. Many agencies have suggested possible sites, with the understanding that these properties cannot be committed in advance for any purpose without a thorough review of the proposal. Because the availability of any property may change, it is best to check with the responsible agency or department before pursuing a project.

Also included in each agency or department section is the contact person, specific guidelines and proposal requirements, general permit and insurance requirements, and any other information that might be helpful in the initial planning stages of a temporary public art project.

Readers of this guide who have not yet completed a temporary public art project are encouraged to read through the General Information and Preparing a Proposal sections before exploring the map and agency sections. Readers who are more familiar with the public art process may wish to skip ahead to the list of possible sites and the individual agency sections.

Although this guide seeks to include as much information as possible, it cannot list all possible permits, regulations, and insurance requirements. Several departments publish printed information that was not possible to include here in its entirety. Specific requirements will be determined on a case by case basis by the appropriate agency or department.

The guide also includes requirements for approval of art projects by the San Francisco Art Commission, which must approve all artwork on public property. This approval process is separate from the approval processes of the various agencies and departments overseeing public land.

Periodically, this guide will be updated, although specific information may change prior to any update.

Judy Moran, Consultant
May, 1994

GENERAL INFORMATION

ART INSTALLATIONS ON PUBLIC PROPERTY

Public property is herein defined as any property under the jurisdiction of a governmental agency. City, county, state and federal agencies all oversee property. The use of such property requires an approval process that may involve more than one agency, and a variety of regulations.

For temporary projects, agencies and departments are merely giving permission to place artwork on their property. Generally, they cannot provide financial support, maintenance, or staff support for any aspect of a project.

The process of developing an art project for a public space involves a broader range of considerations than developing an artwork for an art gallery. Several staff people, subcommittees, commissions, and more than one agency or department may need to review the artist's proposal. Their concerns will include the safety of the piece, how it impacts the site, how it affects pedestrian use and traffic, whether it enhances the site visually and its appropriateness to the neighborhood. Agencies and departments encourage artists to be sensitive to the needs of the people who live and work in a neighborhood. Some interaction with an appropriate community group is advisable. (See Appendix B: Community Organizations)



PLANNING CONSIDERATIONS

- **Planning time**

Advance planning is particularly advisable with public projects. Enlisting community support is often important and this may take several months. Although lead times are listed under each agency or department, it behooves the artist to view these as a minimum and to begin the process as far in advance as possible. Prior to final approval, artists may need to revise proposals to meet a variety of concerns and conditions. Obtaining permission from the Art Commission and other agencies and departments, as well as any additional permits, can sometimes take longer than anticipated. Arrangements for insurance can also take weeks.

- **Materials and Safety**

Temporary artwork that is situated outdoors or indoors at a public location must be designed and constructed to withstand extraordinary wear and tear. Artwork placed outdoors must be made of sturdy materials and constructed in a manner to remain stable. Even if up for

a short period of time, the artwork may have to endure wind, rain and vandalism.

The artwork must be designed with the safety of the public in mind. No sharp edges or points that are deemed a danger to the public are allowed. The work must be structurally sound and not obstruct the normal flow of pedestrian or automobile traffic.

- **Installing the artwork**

In most cases, with temporary art projects, the artist is responsible for installation of the artwork, including all materials and labor. During the approval process, the overseeing agency or department will assess the project's stability, and impact on the site. If the artwork is to be constructed on site, the exact dates and times must be identified in advance so the agency can determine what other activity will be scheduled at that time. Access to a site may only be available on certain days of the week and hours of the day.

- **Maintaining the artwork**

The artist is responsible for all aspects of maintaining the artwork throughout the duration of the project. Obviously, designing projects that can be easily maintained is encouraged and may help in obtaining approval. Projects should discourage graffiti and vandalism.

A maintenance schedule should be included in the timeline of the proposal. The artist's access to the artwork may be limited to times when staff is present or when maintenance activity won't interfere with other activities. These arrangements should be determined prior to installation as they may affect the nature of the artwork.

If, due to lack of maintenance, the artwork becomes unsightly or poses a safety hazard, the agency or department may have it removed.

- **Removing the artwork**

A major concern of agencies and departments allowing use of property is timely removal of an artwork on a date agreed on in advance. Also, they are concerned that the site be returned to its original condition if it has been altered in any way. Deinstallation and returning the site to its previous condition, including painting or repairing pavement, if necessary, is solely the responsibility of the artist, who must provide the funds, labor, materials and equipment necessary to complete the task. Some agencies and departments may require a bond be posted or that a deposit be made by the artist to guarantee restoration.



OTHER CONSIDERATIONS

- **Insurance**

The artist must ask the agency overseeing the property on which the artwork is being installed for a copy of their current insurance requirements. The artist also needs to locate an insurance company that will provide the

necessary liability coverage. It is wise to call several insurance companies for estimates. This may take weeks, so the artist may want to explore obtaining liability insurance at the outset of planning a project. Then if the project is approved, the artist can be ready to arrange for appropriate coverage.

Liability means that an artist is liable for any injury to persons or damage to property as a result of the artist's negligence with respect to an art project, including its installation and deinstallation, and is liable if someone or something is injured by the artwork itself. The artist needs to purchase a liability policy to cover these possibilities for him/herself and for the agencies, departments, or other individuals involved.

General liability requirements for all projects on city property require Comprehensive General Liability Insurance with limits not less than \$1,000,000 each occurrence, Combined Single Limit for Bodily Injury and Property Damage, including Contractual Liability, Personal Injury, Products and Completed Operations.

The artist must request a Certificate of Insurance be sent to the appropriate person at each agency or department involved in the project.

Insurance costs may range from a minimum of \$250 up to \$750 or more, not including taxes or other fees, depending on the length of time and the nature of the project. An insurance agent should be contacted for more specific information.

Some agencies, such as Recreation and Park, require the posting of a performance bond to guarantee that all permit requirements are met. This is essentially a security deposit, which is returned to the artist when the artwork is removed and the site is restored to its original condition. The cost of a bond is

determined on a project by project basis.

A non-profit organization acting as a fiscal sponsor for an art project may be able to include the project under their insurance policy.

- **Funding and fiscal sponsorship**

Generally, the artist is responsible for the entire financing of any art project on public property in San Francisco. The public agencies and departments involved are only granting the artist permission to use any property for a specified length of time.

Funding for an art project should be in place before approaching any agency for approval of land use. Funding may come from a variety of sources, including government grants, foundation grants, corporate funds, and individual donations.

The best place to research funding sources for any project is The Foundation Center at 312 Sutter in San Francisco (415/397-0902). They have an extensive library and files on funding agencies, as well as many books and publications about grant writing and other funding information.

Some funding possibilities for temporary public art projects include:

- Cultural Equity Endowment Grants, through the San Francisco Art Commission (415/252-2553)
- Market Street Art in Transit Program for projects specifically sited on Market Street, through the San Francisco Art Commission (415/252-2586)
- Regional Initiative Artist Regranting Program, through New Langton Arts (415/626-5416)
- San Francisco Beautiful (415/421-2608)

Contact the above organizations for more information.

To secure grant funds, it is usually necessary to have a nonprofit corporation with 501 (c) (3) status act as fiscal agent. 501 (c) (3) status is a category of tax exemption determined by the Internal Revenue Service and applies to private nonprofit corporations established for charitable or educational purposes. These nonprofit organizations are eligible for receiving grant funds. Nonprofit organizations may also receive funds for individuals or other organizations or governmental agencies who do not have a 501 (c) (3) status. Several organizations in the Bay Area regularly act as fiscal agents, although they all have an application and review process. Some organizations willing to review requests for fiscal sponsorship are:

- Intersection for the Arts
Frances Phillips, Director
415/626-2787
- The Lab
Laura Brun, Director
415/346-4063
- New Langton Arts
Christiane Robbins, Co-Director
415/626-5416
- SOMAR (Friends of Support Services for the Arts)
Jack Davis, Director
415/863-1414

All fiscal agents will require a percentage of the donated funds for a project to help cover their administrative costs. This amount is usually from 5% to 10% of the grant.

The artist is typically responsible for researching possible funding sources and writing the grant proposals, although the nonprofit may be willing to offer suggestions and read the proposals

prior to submission to the funding agency.

The Friends of the Recreation and Park Commission will consider acting as fiscal agent for art projects approved for installation on Recreation and Park property.

- **Community Support**

Spending some time exploring the neighborhood, locating key community groups, and involving some local citizens in the process is very important in the development of a temporary public art project. This process should become part of the overall development of the design and installation of the artwork. The artist might consider enlisting a community organization to co-sponsor the project or help arrange public meetings to discuss his/her ideas.

Of course, smaller, very temporary projects in larger public urban plazas may not require as much local support as projects in neighborhoods or smaller business districts, but the more support generated for a project, the better chance it has of being approved and remaining in place.

Letters of support from community organizations and individuals can help in the approval process of an artwork. For example, the California Department of Transportation (Caltrans) requires letters from community groups and members as part of their proposal requirements.

For a list of some community organizations, see Appendix B.



PREPARING A PROPOSAL

In reviewing a proposal, agency and department representatives will be interested in literally what the artist is proposing, i.e., what it will look like, how big it will be, what it will be made of, where it will be installed, how it will be attached to the surrounding area, if at all, exactly when and how it will be installed, how it will be maintained, if it will be safe, when and how it will be removed and the site restored. They are most interested in concrete facts and not in a lengthy description of the meaning of the work or an aesthetic justification. Appropriate to include would be a concise statement describing the reasons for the selection of a particular site, which might include environmental, historical or social concerns.

Not all agencies and departments require the entire information listed below, but by including all items, most issues and concerns will be addressed. For more specific proposal requirements, see each agency section. A complete proposal includes the elements listed below.



- **The artist(s)' name, address, daytime telephone number, and the name and address of any sponsoring organization**

- **Specific description of the project, including exact dimensions & materials**

A concise one page written description is advisable so copies can be distributed to various staff, committee and commission members. Include information about how the artwork will be installed, how it will be secured to the site, how it will be maintained, how it will be removed and how the site will be restored.

- **Drawing**

Drawings should indicate the exact location of the artwork and designate the scale of the artwork in relationship to the site. In some cases, more than one drawing may be necessary. Photos may help and can be combined with drawings. In some cases, a maquette may be required, which is a small three dimensional reproduction of the artwork done to scale.

- **Reason for proposed location**

Discuss why a location was selected for a particular artwork. Address not only the physical properties but also the demographics of the neighborhood, how the area is used, and who will see the artwork. If the artwork responds to the

history of the site or area, be sure to include this information.

- **Timeline**

A timeline or schedule will help the agency determine the impact of the project on its property. Include the exact dates of installation, the dates the artwork will be in place, a maintenance schedule (how and when), and dates during which the artwork will be removed and the site restored. The agency will be particularly concerned with this last date which must be adhered to so there is no conflict with future events. Other uses of the site may limit the duration of the artwork and the exact dates that it can take place.

- **Budget, including sources of income**

A budget should include the cost of materials and labor for the artwork, as well as its installation and removal, and the restoration of the site. In addition, the budget should identify all sources of income. This demonstrates to the agencies and departments that the necessary funds for the project have been secured.

- **Resume**

A brief resume is helpful, especially if the artist has completed projects in the

past that are similar to the one proposed. This will help reassure the reviewers that the artist is capable of completing the project as proposed.

If appropriate, some slides or photographs of past relevant work may be included.



POSSIBLE SITES FOR TEMPORARY PUBLIC ARTWORK

Each department and agency has suggested possible sites under their jurisdiction for temporary art projects. All sites are subject to further review, however, on a case by case basis. Below is a compilation of all the sites suggested by the participating departments and agencies. A few sites in various areas of San Francisco are designated on the map on page 12..

The sites listed below are categorized by areas of San Francisco. The department or agency responsible for the property is listed in parentheses next to the site followed by the general location. Refer to the agency or department section in the guide for further information. (All libraries are under the jurisdiction of the San Francisco Public Library.)



DOWNTOWN

- Civic Center Plaza (Recreation and Park)
McAllister and Larkin
- Ferry Bldg, open plaza in back of building
(Port)
*On the Embarcadero at end of
Market Street*
- Hallidie Plaza (Dept. of Real Estate)
Market and Powell Streets
- Justin Herman Plaza (Recreation and Park)
East end of Market Street
- Main Library
Civic Center, Larkin and McAllister
- Mechanics Plaza (Dept. of Public Works)
444 Market Street at Bush
- St. Mary's Square (Recreation and Park)
Pine and Kearny
- Union Square (Recreation and Park)
Powell and Post
- United Nations Plaza (Dept. of Public
Works)
Market and 7th Streets

PORT OF SAN FRANCISCO

- Public areas adjacent to the water from India
Basin in the South to Aquatic Park in the
North. (See Port section for details.)

NORTH BEACH AND CHINATOWN

- Huntington Park (Recreation and Park)
California and Taylor
- North Point Sewage Treatment Plant (Dept.
of Public Works)
Bay and Kearny landscaped areas
- Portsmouth Square (Recreation and Park)
Clay and Kearny
- Washington Square (Recreation and Park)
Powell and Union

CASTRO DISTRICT

- Harvey Milk Plaza (MUNI)
Market and Castro Streets

PACIFIC HEIGHTS

- Alta Plaza (Recreation and Park)
Clay and Scott
- Lafayette Park (Recreation and Park)
Laguna and Sacramento

MARINA

- Fort Mason Center (Fort Mason Foundation
and GGNRA)
Bay and Laguna Streets
- Marina Greens (Recreation and Park)
Bay from Scott to Fort Mason
- Marina Library
1890 Chestnut Street
- Moscone Recreation Center (Recreation
and Park)
Laguna and Bay

WESTERN ADDITION

- Alamo Square (Recreation and Park)
Hayes and Steiner
- Hamilton Recreation Center (Recreation
and Park)
Steiner and Post
- Japanese Peace Plaza (Recreation and
Park)
Post and Laguna
- Kimball Playground (Recreation and Park)
Steiner and Ellis
- Western Addition Library
1550 Scott Street

HAIGHT ASHBURY

- Duboce Park and Harvey Milk Recreation
and Art Center (Recreation and
Park)
Duboce and Scott

- Midtown Terrace Playground (Recreation and Park)
Clarendon and Olympia

BERNAL HEIGHTS

- Bernal Heights Library
500 Cortland Avenue
- Holly Park (Recreation and Park)
Holly Park Circle, end of Appleton, east of Mission Street
- Precita Park (Recreation and Park)
Folsom and Precita

EXCELSIOR

- John McLaren Park (Recreation and Park)
Persia Avenue turning into Mansell Street

BAYVIEW

- Bayview-Anna E. Waden Library
5075 3rd Street (interior only)
- Candlestick Park (Recreation and Park)
Jamestown and Gilman
- Hilltop Park (Recreation and Park)
LaSalle and Whitney Young Circle
- Silver Terrace Playground (Recreation and Park)
Bayshore and Silver

MISSION

- Eureka Valley -- Harvey Milk Memorial Library
3555 16th Street (interior only)
- Garfield Square (Recreation and Park)
Harrison and 26th Street
- Mission Dolores Park (Recreation and Park)
Dolores at 18th Street
- San Francisco General Hospital
1001 Potrero, between 20th and 23rd Streets

SOUTH OF MARKET

- Fifth Street on and off ramps of Route 80 (Caltrans)
Fifth and Bryant Streets landscaped areas
- Landscaped areas adjacent to on and off ramps of Route 80 at Brannan and Sixth Streets, Harrison and Seventh Streets, 9th and 10th Streets (Caltrans)
- South Park (Recreation and Park)
South Park Avenue between 2nd and 3rd Streets
- Transbay Terminal (Caltrans)
Mission at First Streets

- Yerba Buena Gardens (Redevelopment)
Mission Street between 3rd and 4th Streets

POTRERO HILL

- Potrero Library
1616 20th Street (interior only)

NOE VALLEY

- Noe Valley -- Sally Brunn Library
451 Jersey Street
- Upper Noe Recreation Center (Recreation and Park)
Day and Sanchez

PARKSIDE

- Parkside Square (Recreation and Park)
28th and Vicente
- Pine Lake Park (Recreation and Park)
25th Avenue and Wawona
- Stern Grove (Recreation and Park)
19th Avenue and Sloat

SUNSET

- Forest Hill Station (MUNI)
Laguna Honda Blvd near Plaza
- Sections of Sloat Boulevard and Brotherhood Way (Dept. of Public Works)
- Laguna Honda Hospital
375 Laguna Honda Blvd. (near Dewey Blvd.)
- McCoppin Square (Recreation and Park)
24th Avenue and Taraval
- Merced Library
155 Winston Drive
- Ortega Library
3223 Ortega Street
- Park Library
1833 Taraval Street
- Parkside Library
1200 Taraval Street
- Sunset Heights Park (Recreation and Park)
Rockridge Drive off 14th Avenue near Pacheco
- Sunset Library
1305 18th Avenue (interior only)
- West Portal Station (MUNI)
West Portal at Ulloa Avenue
- West Portal Library
190 Lenox Way
- Westside Pump Station (Dept of Public Works),
Sloat Blvd. at the Great Highway landscaped areas
- West Sunset Playground (Recreation and Park)
36th Avenue and Quintara

RICHMOND

- Anza Library
550 37th Avenue
- Laurel Hill Playground (Recreation and Park)
Euclid and Collins

- Mountain Lake Park (Recreation and Park)
12th Avenue and Lake
- Richmond Library
351 9th Avenue at Geary
- Rossi Playground (Recreation and Park)
Arguello and Anza



POSSIBLE SITES FOR TEMPORARY PUBLIC ARTWORK



1. **Ferry Building**
East end of Market at Embarcadero
2. **Justin Herman Plaza**
East end of Market
3. **United Nations Plaza**
Market at 7th Street
4. **Washington Square**
Powell and Union
5. **Harvey Milk Plaza**
Market and Castro
6. **Lafayette Park**
Laguna and Sacramento
7. **Fort Mason Center**
Bay and Laguna Streets
8. **Marina Greens**
Bay from Scott to Fort Mason
9. **Alamo Square**
Hayes and Steiner
10. **Japanese Peace Plaza**
Post and Laguna
11. **Duboce Park and Harvey Milk Recreation and Art Center**
Duboce and Scott
12. **Holly Park**
Holly Park Circle, end of Appleton, east of Mission Street
13. **John McLaren Park**
Persia Avenue turning into Mansell Street
14. **Candlestick Park**
Jamestown and Gilman
15. **San Francisco General Hospital**
100 Potrero
16. **Landscaped areas adjacent to 5th**
17. **Yerba Buena Gardens**
Mission between 3rd and 4th Streets
18. **Pine Lake Park**
25th Avenue and Wawona
19. **Sunset Heights Park**
Rockridge Drive off 14th Avenue near Pacheco
20. **Laguna Honda Hospital**
375 Laguna Honda Blvd, near Dewey Blvd.
21. **Mountain Lake Park**
12th Avenue and Lake
22. **Richmond Library**
351 9th Avenue at Geary

Refer to the list on the previous pages for the departments and agencies responsible for the above properties, and for additional properties in San Francisco.

AGENCIES AND DEPARTMENTS

Included in this section are most of the city departments and agencies that oversee public property appropriate for temporary art projects. Information about each department and agency is intended to assist the artist in determining the appropriateness of his/her project for a particular site, and to acquaint the artist with some aspects of the procedures of each agency or department, which should be contacted for complete information.

All art projects on City and County property in San Francisco must be approved by the San Francisco Art Commission. This approval process is separate from the approval processes of the various agencies and departments overseeing public land and may extend the overall time necessary for

project approval. Information about the Art Commission is at the beginning of this section.

To ascertain the owners, department or agency responsible for any property not included in this guideline, the artist can go to the Zoning Information Counter at the Department of Planning, 1660 Mission. Also, at the outset of a project the artist can determine if a project conforms to city planning regulations by contacting Paul Lord at the Department of City Planning (415/558-6311).

Please note that all permits issued by any city agency or department are revocable.

SAN FRANCISCO ART COMMISSION

CONTACT PERSON

Jill Manton
25 Van Ness Avenue, Suite 240
San Francisco, CA 94102
415/252-2585

All art projects on property under the jurisdiction of the City and County of San Francisco require the approval of the San Francisco Art Commission.

Several agencies, such as the Library Commission, require approval by the Art Commission before they review a project. Other departments, such as the Dept. of Recreation and Park, may require Art Commission approval following their approval.

PROPOSAL REQUIREMENTS

- One page written description of the project.
- Color depiction of the proposed project, the materials and processes to be used, and any involvement of other people in the design or preparation of the project.
- Description of the relationship of the artwork to the neighborhood and surrounding architecture or property.

- A budget, including the funding source for the project.
- Timeline, including dates of installation and removal
- Resumes of all artists involved

APPROVAL PROCESS

Proposals are reviewed by the Public Art Program staff. If everything is in order, the staff's recommendations for the project are placed on the consent calendars of the Visual Arts Committee and the full Art Commission for action by resolution.

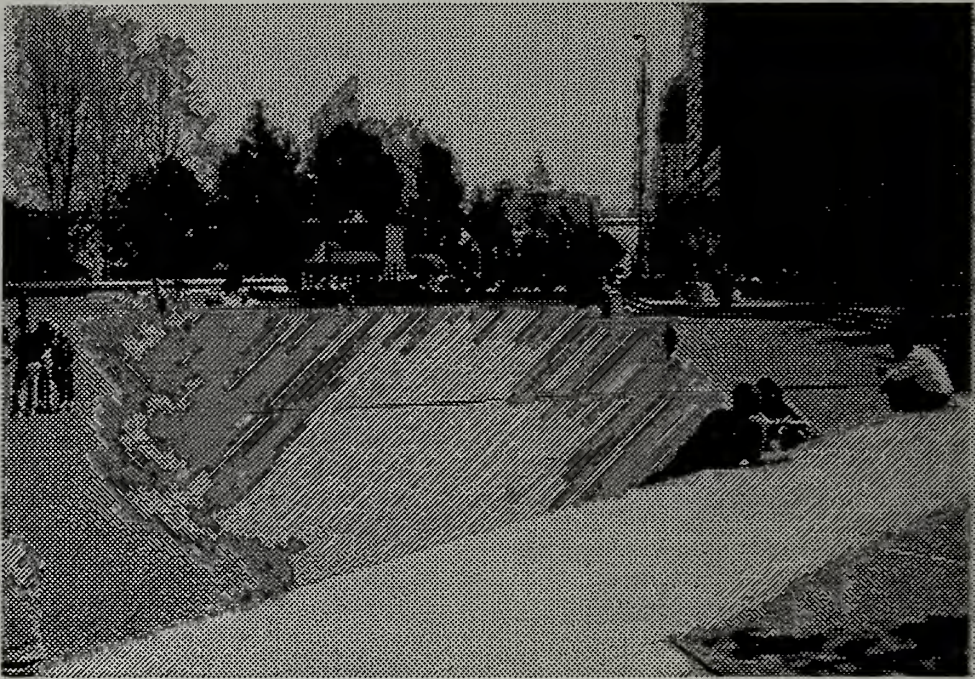
The Visual Arts Committee meets on the third Wednesday of the month and the Commission on the first Monday.

LEAD TIME

In order to be calendared for a given month, requests for approval must be received no later than the first Monday of the month, and staff review must take place before the third Monday. Minutes of the Commission meeting indicating approval of the proposal are usually available 10 working days after the meeting. The entire process takes approximately 1 1/2 months time assuming no modifications are requested or additional information required.



DEPARTMENT OF RECREATION AND PARK



Justin Herman Plaza at the east end of Market Street

CONTACT PERSON

Mary E. Burns, General Manager
Recreation and Park Department
McLaren Lodge, Golden Gate Park
Fell and Stanyan Streets
San Francisco, CA 94117
415/666-7200

POSSIBLE SITES FOR TEMPORARY ARTWORK

The Recreation and Park Department oversees many properties in San Francisco, primarily parks and recreational sites. Larger plaza sites include Justin Herman Plaza on Market Street, the Peace Plaza in Japantown, Union Square, and Civic Center Plaza. These sites are frequently used for a variety of events, so larger, longer term temporary artwork is not appropriate.

Generally, temporary artwork in Golden Gate Park is discouraged as it is the mandate of the department to maintain the park as a natural area. It is possible that some art activity might be considered in the Music Concourse and

some other areas at the east end of the park, but these would be reviewed on a case by case basis.

Art installations may be considered for the following properties if they are appropriate for the purpose and use of the site and meet the department guidelines. They are categorized by neighborhoods:

Downtown

- Justin Herman Plaza
Embarcadero at the east end of Market
- Civic Center Plaza
McAllister and Larkin
- Union Square
Powell and Post
- St. Mary's Square
Pine and Kearny

South of Market

- South Park
South Park Avenue between 2nd and 3rd Streets

North Beach and Chinatown

- Washington Square
Union and Powell
- Portsmouth Square
Clay and Kearny
- Huntington Park
California and Taylor

Pacific Heights

- Lafayette Park
Laguna and Sacramento
- Alta Plaza
Clay and Scott

Marina

- Marina Greens
Bay from Scott to Fort Mason
- Moscone Recreation Center
Laguna and Bay

Western Addition

- Alamo Square
Hayes and Steiner
- Japanese Peace Plaza
Post and Laguna
- Hamilton Recreation Center
Steiner and Post
- Kimball Playground
Steiner and Ellis

Haight-Ashbury

- Duboce Park and Harvey Milk Recreation and Art Center
Duboce and Scott
- Midtown Terrace Playground
Clarendon and Olympia

Bernal Heights

- Precita Park
Folsom and Precita

- Holly Park
Holly Park Circle, end of Appleton, east of Mission Street

Excelsior

- John McLaren Park
Persia Avenue turning into Mansell Street

Bayview-Hunters Point

- Candlestick Park
Jamestown and Gilman
- Hilltop Park
LaSalle and Whitney Young Circle

- Silver Terrace Playground
Bayshore and Silver

Mission

- Mission Dolores Park
Dolores at 18th Street
- Garfield Square
Harrison and 26th Street

Noe Valley

- Upper Noe Recreation Center
Day and Sanchez

Parkside

- McCoppin Square
24th Avenue and Taraval
- West Sunset Playground
36th Avenue and Quintara
- Sunset Heights Park
Rockridge Drive off 14th Avenue near Pacheco

Richmond

- Mountain Lake Park
12th Avenue and Lake
- Rossi Park
Arguello and Anza
- Laurel Hill Playground
Euclid and Collins

Art installations are **not** permitted in the following undeveloped spaces:

- Bernal Heights Park
- Bayview Park
- Billy Goat Hill
- Corona Heights Park
- Dorothy Erskine Park
- Edgehill Mountain
- Fairmont Plaza
- Glen Canyon
- Golden Gate Heights
- Grandview Heights
- Lake Merced
- Lake View Aston Mini Park
- Twin Peaks
- Tank Hill

Facilities that are designated for a specific function, such as baseball diamonds, tennis courts, swimming pools, children's play areas and neighborhood playgrounds are not suitable for artwork that would conflict with what is intended as the primary function of the site.

GUIDELINES FOR PROPOSED ARTWORK

The appropriateness of an artwork for a given site is a basic consideration. The artwork must relate to the design and character of the requested park site. The quality, scale, and character of the artwork should be at a level commensurate with the particular park setting, and should relate to the priorities already established for the Recreation and Park Department. The artwork must significantly enhance the chosen location in a way meaningful to park visitors. The location of the artwork can't interfere with existing circulation and use patterns of the park or plaza.

Two major concerns are safety and liability. Of particular concern are artworks designed for children or that might attract children. Sharp edges and other safety hazards are not allowed. In some cases, the department may ask that playground safety matting be installed beneath an artwork.

PROPOSAL REQUIREMENTS

Obtain a copy of the Gift Policy and the Permit and Reservation Policy from the Recreation and Park Commission Secretary or the General Manager. These policies address in detail the issues and procedures involved in obtaining approval for temporary artwork. In your proposal, be sure to address those issues indicated as pertaining to temporary art installations or art events.

The Recreation and Park Department requires the following:

- A scale drawing of the project and a map of the site. Designate exactly where the artwork would be installed in the site, with exact dimensions. Describe any requested modification of the site.
- Include at least two desired locations.
- Address safety issues in the design of the project and how security of the piece will be maintained throughout the time the artwork is on site. (Note: artist is entirely responsible for maintenance of the artwork.)
- Address how the project is designed to discourage vandalism and what will be done if it occurs.
- Include an anchoring plan detailing the method to be used to secure the artwork in place in a safe and stable condition. No installation may damage park features.
- Detail how the work will be installed, so the impact on turf or on other landscape or hard surface areas can be determined, as well as the impact of the installation process on regular activity in that area.
- Describe how the project will be removed and how the site will be restored.
- Designate dates artwork will be occupy park property, including dates requested

for installation, removal, and restoration of the site.

APPROVAL PROCESS

The Department recommends that the artist make an initial request in writing, addressed to the General Manager, who will direct it to the appropriate staff person.

Preliminary sketches, site alternatives, and a timeline should be included in the initial written proposal. Staff will review the proposal and prepare a recommendation for consideration by the Recreation and Park Commission. If there is concern about the proposed artwork at a particular site, an analysis of the situation may delay submission of the proposal to the Commission.

The Parks and Planning Committee of the Commission reviews all proposals at a public hearing which is held the first Tuesday of each month. (Note: Any proposal has to be put on the agenda two weeks prior to any meeting.) If approved by the committee, the Permit department and the Park division, the proposal is forwarded to the full Commission for a consideration of acceptance. The Commission meets on the third Thursday of each month.

The Park division evaluates the impact of the artwork on the site with particular concern about how the artwork would be mounted or attached to the site, how the artwork would be loaded onto the site, the weight of the artwork, and whether damage would occur to turf, or other landscape or hard surface areas.

LEAD TIME

At least two to three months. After the proposal has been approved by the Recreation and Park Commission, it must then be submitted for approval to the San Francisco Art Commission.

INSURANCE

Obtain a Permit and Policy Index from the department for complete insurance information.

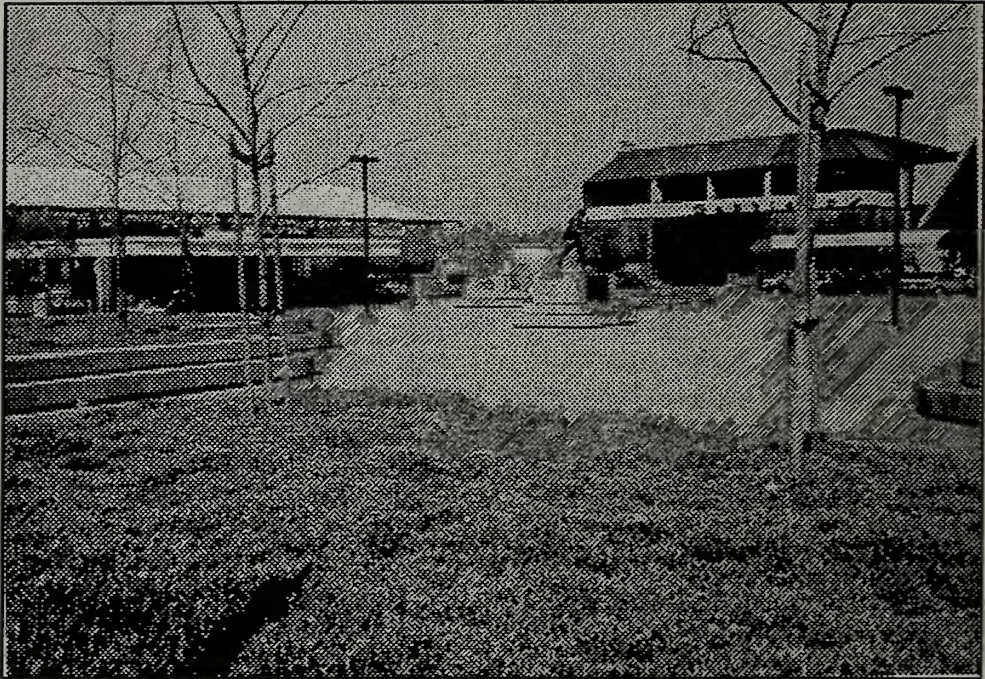
In general, liability insurance covering all operations is required, including but not limited to the designated premises, personal injuries and injury to property for single limits of not less than \$1,000,000 applying to bodily injuries (including death at any time resulting therefrom) and property damage or a combination of said injuries.

Also, the artist is required to sign an agreement to reimburse the Recreation and Park Department for any costs incurred in restoring damage to property caused by the action of the artist and others involved in the project, and to indemnify the City from any liability caused by the artist or others involved in the project.

In addition, the artist is required to pay a performance bond refundable when the artwork is removed and the site is cleaned and returned to its original condition. The bond assures the permit requirements are implemented, including removal of the artwork and restoration of the site at the agreed time. The bond also covers any possible damages. The amount of the bond is determined by the project.



PORT OF SAN FRANCISCO



Courtyard behind Ferry Building at East end of Market Street

CONTACT PERSON

Joe Wyman, Planning
Port of San Francisco
Ferry Building
San Francisco, CA 94111
415/274-0352

The Port of San Francisco, which is 127 years old, protects and manages 7.5 miles of waterfront properties. The Port's mandate is to promote "commerce, navigation, and fisheries," as well as to encourage public access and waterfront recreation without dependence on local tax monies.

POSSIBLE SITES FOR TEMPORARY ARTWORKS

The Port is responsible for all public areas along the waterfront east of the Embarcadero, from India Basin in the south to Aquatic Park in the north.

Sites most appropriate for temporary art projects are those areas designated as public access areas. Such areas might include the open plaza behind the Ferry

Building and public spaces adjacent to the water.

More difficult to access for temporary artwork are areas that are leased. In these cases, approval from the tenant would also be required.

Areas inaccessible to the public are inappropriate, such as property designated for maritime or cargo related activities.

GUIDELINES FOR PROPOSED ARTWORK

Art installations should address Port themes, such as commerce, navigation and fisheries.

In reviewing a proposal, the Port will be concerned with issues of public safety, the length of the installation, conflicts with other scheduled activity and the nature of the artwork.

PROPOSAL REQUIREMENTS

See the Preparing a Proposal section in this guide.

APPROVAL PROCESS

The artist must obtain a Right to Enter and a Building Permit, which are discretionary permits obtained from the Port. Following the Port's building review process, projects may need to be approved by the Port Commission. Some projects may also need approval from the San Francisco Bay Conservation and Development Commission (BCDC) if the project is within 100 feet of the water. Information about BCDC, which is a separate agency, is listed in the Other Permits section. The Port staff presents the proposal to the Port Commission and to BCDC, if necessary. Keep in mind that BCDC, which may need to approve any project along the waterfront in addition

to the Port, only grants interim permission for up to 180 days. If the artist should wish to extend the project, she/he would have to apply for a 180 day extension with BCDC.

LEAD TIME

Approximately 3 to 6 months, in addition to the time required to obtain approval from the San Francisco Art Commission.

INSURANCE

Generally, the Port requires \$1,000,000 in Comprehensive General Liability Insurance. Specific requirements, however, depend on the project and will be determined by the Port.

DEPARTMENT OF PUBLIC WORKS



Mechanics Plaza at 444 Market, at the corner of Bush and Battery

CONTACT PERSON

Amir Kazemi, Section Manager
Street Use Permits
Department of Public Works
City Hall, Room 350
San Francisco, CA 94102
415/554-6209

POSSIBLE SITES FOR TEMPORARY ARTWORK

The Department of Public Works has jurisdiction over streets, banners, some plazas (Mechanics, at 444 Market Street, and United Nations, at Market and 7th Streets), and several Clean Water facilities. Public Works issues permits for use of these sites.

Clean Water facilities include various sewage treatment plants in the city, such as the North Point Sewage Treatment Plant at Bay and Kearny and the Westside Pump Station at Sloat and the Great Highway. Projects that wouldn't interfere with plant activities might be allowed on the perimeter landscaped areas of these buildings.

Additionally, some areas on Brotherhood Way, and some areas on Sunset Parkway

to Sloat Boulevard might be possible sites. (Contact the Dept. of Public Works for specific areas.)

GUIDELINES FOR PROPOSED ARTWORK

All properties under the Dept. of Public Works jurisdiction are subject to public right of way regulations, which are detailed on the Temporary Occupancy Permit form available from the Dept. of Public Works. The Permit fee is \$30. Public safety is an additional concern.

For complete information for sidewalk projects and banners, request a copy of the Downtown Pedestrian Streetscape Urban Design Plan from the Department of Public Works or the Department of City Planning.

- **Additional guidelines for sidewalk projects**
Elements placed on the sidewalk must be 24" from the outside edge of the curb; 5' from any driveway, wheelchair ramp, blue zone parking space, or curb cut; 6' from any fire hydrant; 6' from any MUNI transit shelter; 6' from any street artist's designated area; and 36" from

any other structure, including street light poles, parking meters, trees, etc. There must be a minimum 6' wide clear path of travel between the artwork and any sidewalk obstruction. Elements may not interfere with access to any building, including paths of travel and exits and no element may be below a fire escape.

- **Additional guidelines for banners on city-owned utility poles**

Requests for banners may be made for all poles within a specific district or for selected poles within a district. Banners may not advertise a product. Standard banner dimensions can't exceed 36" in width by 72" in length. The bottom bracket of the banner should be at a minimum height of 14' from the street level and 12' from the sidewalk level. The top bracket of the banner should be a minimum of 2' below a riser or guy wire, such as on MUNI poles. Banners can't be hung from the arm of the pole and cannot be installed on lamp posts making up the "Market Street Path of Gold," located on Market Street between Steuart and Valencia Streets. Banners must be attached at both top and bottom and cannot be free flowing.

Poles may be owned by several departments, such as the Bureau of Light, Heat and Power, MUNI and/or PG&E, but all permits are issued through the Dept. of Public Works.

Banners have no time limit. The permit fee for banners is \$50 if the requisite guidelines are met; a request for a variance from the guidelines must be submitted at least six weeks in advance of the desired starting date and will cost an additional fee of \$100. Special banner applications can be obtained from the Department of Public Works.

PROPOSAL REQUIREMENTS FOR ALL PROJECTS

The proposal requirements listed below apply to all projects on Dept. of Public Works property. Additional proposal

requirements for sidewalk projects are listed separately below.

- List all planned materials as specifically as possible, i.e., plywood, aluminum, acrylic paint, etc.
- Describe how the artwork will be attached to the property and how the specific materials will affect the sidewalk or surface area of the proposed location.
- Describe how specific materials will be removed from the site.
- Include a fully dimensioned space layout plan (with feet and inches of all elements) that indicates the exact placement of the artwork on the property.
- Designate insurance specifics, including what company will be insuring the project and the artist. A certificate of insurance will not be required until after the project is approved (See below under insurance).
- Include a specific timeline, with installation dates, maintenance schedule, and specific removal dates. If the project is permitted, a timeline must be approved before any installation can begin.

Refer to the Preparing a Proposal section in this guide for additional suggestions.

- **Additional proposal requirements for sidewalk projects**
- Include a fully dimensioned space layout plan (with feet and inches of all elements) that indicates the placement of the sidewalk elements and the location of any business entrance. The proposal must indicate the property line, the width of the sidewalk, any existing sidewalk obstructions such as parking meters and trees, the location of any curb ramps, fire exits and escapes, and the exact width of the pedestrian clear zone. (NOTE: The artwork must be at least 24" from the outside edge of the

attached to the sidewalk, building, or pole if it is a banner.

- Include a letter from the property owner or manager of the adjacent property giving permission for the project. The property owner is responsible for the sidewalk; the curbs are maintained by the city.

APPROVAL PROCESS

The Dept. of Public Works staff reviews proposals for compliance with their guidelines.

Prior to installation, a regular maintenance and removal schedule must be established and approved with staff. A guaranteed removal schedule is necessary before any temporary installation will be permitted.

Depending on the nature of the project, other permits may be required such as from the Police Department, the Department of City Planning, the Department of Parking and Traffic, and the Department of Public Health, or others. The artist is responsible for identifying all agencies required to approve a project at a given site, although the Dept. of Public Works can be helpful in identifying additional requirements.

If an art project requires that street traffic be stopped or a lane closed temporarily, permission and guidelines must be requested from Traffic Engineering at the Department of Parking and Traffic. (See the Other Permits section in this guide.)

LEAD TIME

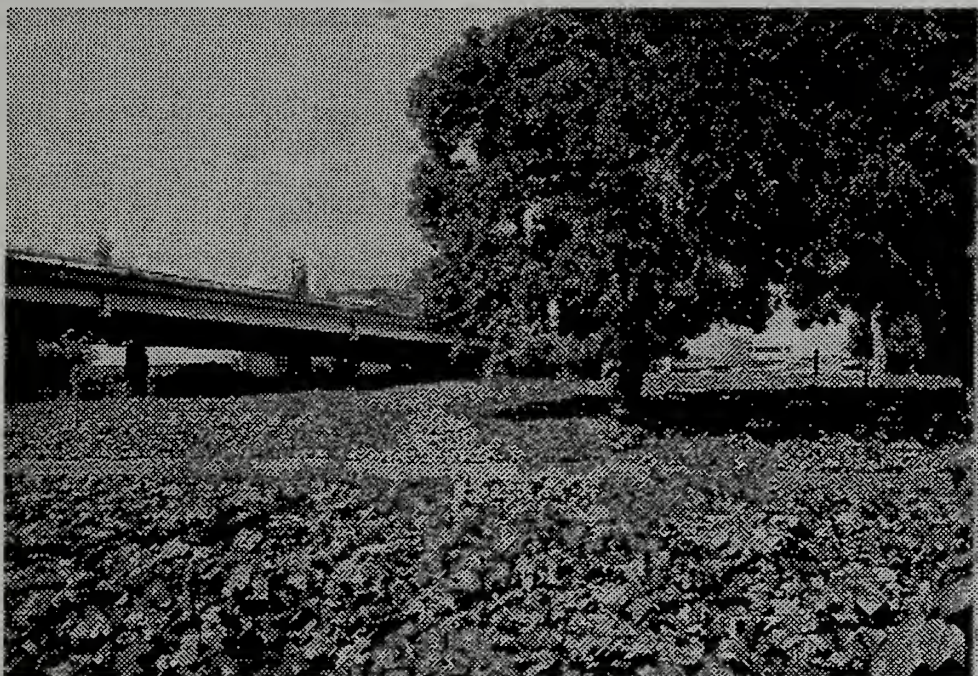
A minimum of 60 days, in addition to the time required to obtain approval from the San Francisco Art Commission. Permits are generally for 90 days, but can be granted for longer periods, if appropriate.

INSURANCE

Generally, if the application is approved, the artist must provide a Certificate of Insurance prior to the actual issuance of the permit and must maintain said insurance for the life of the permit indemnifying the City and County of San Francisco for \$1,000,000. The Controller of the City of San Francisco must approve the insurance company. Contact the Department of Public Works for a detailed written description of specific insurance requirements.



CALIFORNIA DEPARTMENT OF TRANSPORTATION (CALTRANS)



Landscaped area at 5th Street and Brannan on ramp to Route 80

CONTACT PERSON

Joe Lieber, Highway Art Program
Coordinator
California Dept. of Transportation
(Caltrans)
District 4
P.O. Box 23660
Oakland, CA 94623-0660
510/286-5920

PLEASE NOTE THAT CALTRANS IS A
STATE AGENCY.

POSSIBLE SITES FOR TEMPORARY ARTWORK

- The Transbay Terminal at Mission and First Streets (inside and outside)
- The Fifth Street on and off ramps (Route 80) at Bryant which are adjacent to 2 large landscaped areas.
- Three areas at freeway on and off ramps; however the landscaped areas are small.

- On-off ramps at Brannan and Sixth Streets (Route 80)

- Harrison and Seventh Streets (near CHP office) at on-off ramps for Route 80

- Bryant Street bounded by 9th and 10th Streets

Other properties may be designated as suitable at a future date; contact Caltrans for more information.

GUIDELINES FOR PROPOSED ARTWORK

Caltrans has a printed art policy available on request.

Caltrans is interested in well designed artwork by local artists that is appropriate to a proposed setting. Artwork is to be developed by stimulating and obtaining community participation. (See proposal requirements below.)

The artwork must: be appropriate to its proposed setting, including proper scale; not constitute a distraction to the motoring public; not require regrading of the site; and not adversely affect the landscaping.

The concept must be fitting and the material suitably durable for the projected life span of the artwork. Financing for labor, materials and supplies must be in place. Activities associated with the installation of the artwork should conform to standard traffic flow handling procedures required for any of Caltrans' regular maintenance activities.

Maintenance: Minimal maintenance requirements are a crucial prerequisite for approval. The Department may perform minor maintenance activities associated with an artwork, such as cleaning, litter pickup and other maintenance normal for the facility or right of way involved. The artist or responsible local organization supporting the project will be required to maintain the integrity of the artwork for an agreed upon period, including restoration work and removal at the end of the projected life span, or when necessary for some other reason.

PROPOSAL REQUIREMENTS

Any proposal must be developed in cooperation with a responsible local organization representing the community immediately impacted by the artwork. The community must have approved the appropriateness and acceptability of the content by giving those affected an opportunity to express support or objection to the project. Letters from the Mayor, a city agency, or neighborhood group would constitute community endorsement.

The proposal itself should include the following:

- A full description of the proposed artwork, including location, installation details, and proposed materials.
- A scale drawing and/or model. Caltrans will furnish necessary site data.

- A description of the structural integrity of the artwork, including engineering drawings of the exact lay-out. The Department will furnish a structural check through the Office of Structures Design.
- A time line.
- A budget, including sources of funding.

Refer to the Preparing a Proposal section in this guide for further suggestions.

APPROVAL PROCESS

The Director of the pertinent Caltrans District is responsible for reviewing the appropriateness of proposals in terms of community acceptance, various regulations that govern the Department's operations, and the safety of artists and the public.

The Transportation Art Committee also evaluates the art project and monitors the adequacy of public participation and the application of criteria. After securing initial approvals, the package is submitted to the District Encroachment Permit Engineer for processing. If the District recommends changes at any point in the process prior to approval, the project may be returned to the artist for revisions.

The District Director has the authority to approve art projects and to issue encroachment permits for the work. No permit fee is required. All other financing of the artwork which is not directly involved with the development of new facilities, including labor, materials, and supplies, will be the responsibility of the artist or the local organization supporting the project.

LEAD TIME

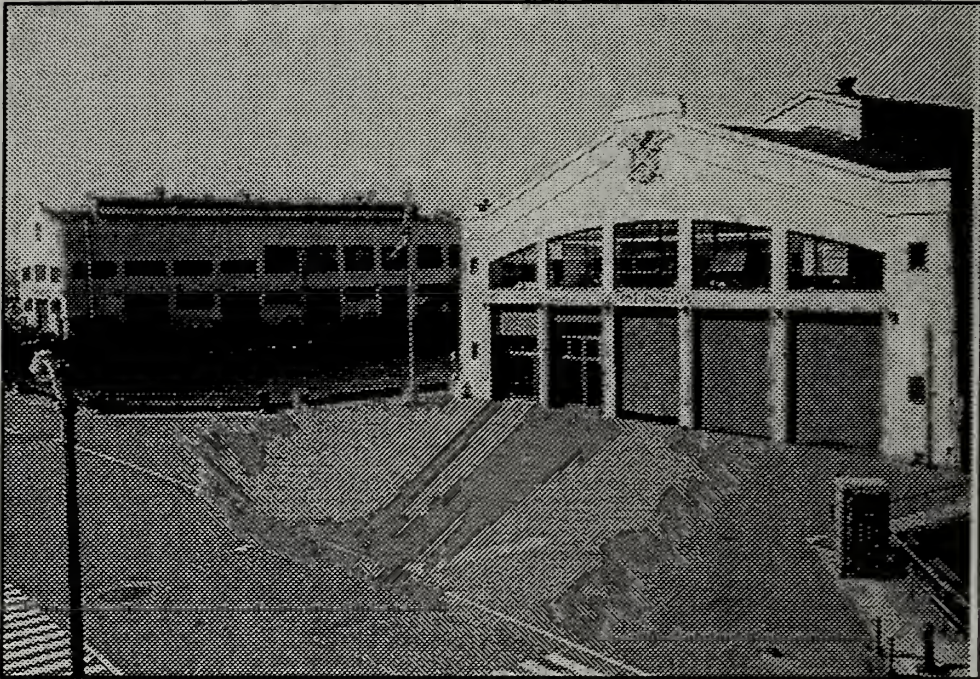
At least 3 to 4 months.

INSURANCE

Insurance may or may not be required depending on the specific circumstances.



FORT MASON CENTER



Pier 2 at Fort Mason

AGENCY CONTACT PERSON

Marc Kasky, Director
Fort Mason Foundation
Building A, Fort Mason Center
San Francisco, CA 94123-1382
415/441-5706

PLEASE NOTE THAT FORT MASON IS NOT
A CITY AGENCY

Fort Mason housed military activity for over 200 years; first by Spain and Mexico, then the United States. The current buildings were constructed between 1908 and the 1920s. Always a port of embarkation for the United States, Fort Mason was the main embarkation port during WWII and the Korean War for troops and materials to the Philippines and Guam. When air transport during the 1960s made it obsolete, the fort became surplus property. In 1962 the military base was closed and for about 10 years it was leased as storage space, primarily for auto dealers bringing in cars. In 1972, the Golden Gate National Recreation Area

(GGNRA) was established by San Francisco residents to protect former military sites, including Fort Mason, Fort Cronkite, Fort Barry, Fort Baker and the Presidio.

Fort Mason Center, a private nonprofit, was selected to oversee lower Fort Mason in 1976.

POSSIBLE SITES FOR TEMPORARY ARTWORK

Fort Mason Center oversees land from the water to the retaining wall, which borders the southern edge of the parking lot. The Center staff may approve projects that are installed inside the buildings. Projects proposed for outside areas must be approved by the GGNRA.

GUIDELINES FOR PROPOSED ARTWORK

Fort Mason Center encourages art projects about the history of the fort, which is a National Historic Landmark. Because it is a designated landmark, nothing on the site can be altered.

All projects must be temporary with the exact length of time to be negotiated with the GGNRA.

PROPOSAL REQUIREMENTS

See the Preparing a Proposal section in this guide.

APPROVAL PROCESS

Proposals are to be submitted to the Fort Mason Center. If the proposal is for an outdoor project, Center staff, either

alone or with the artist, would approach the GGNRA for permission.

LEAD TIME

At least 6 months.

INSURANCE

Liability insurance of \$1,000,000 is required on all projects. Additional coverage, including property damage, depends on the piece.



SAN FRANCISCO PUBLIC LIBRARY



Richmond Library at 351 9th Avenue at Geary

CONTACT PERSON

Richard Walsh, Business Manager
San Francisco Public Library
200 Larkin Street
San Francisco, CA 94102
415/557-4245

Submit proposals to Donna Marion, the Library Commission Assistant.

POSSIBLE SITES FOR TEMPORARY ARTWORK

Projects may be proposed for interior areas or exterior grounds, depending on the specific location.

Currently, possible libraries are:

- Main Library
Civic Center, Larkin and McAllister
(Main library will relocate in Spring of 1996)
- Anza
550 37th Avenue
- Bayview - Anna E. Waden
5075 3rd Street (interior only)
- Bernal Heights
500 Cortland Avenue
- Eureka Valley - Harvey Milk Memorial
3555 16th Street (interior only)
- Marina
1890 Chestnut Street
- Merced
155 Winston Drive
- Noe Valley - Sally Brunn
451 Jersey Street
- Ortega
3223 Ortega Street
- Park
1833 Taraval Street
- Parkside
1200 Taraval Street
- Potrero
1616 20th Street (interior only)

- Richmond
351 9th Avenue
- Sunset
1305 18th Avenue (interior only)
- West Portal
190 Lenox Way
- Western Addition
1550 Scott Street

GUIDELINES FOR PROPOSED ARTWORK

Specific concerns include the impact an art project would have on any library activity, such as regular grounds or building maintenance. The project should be designed so as not to attract graffiti and to pose no safety hazard.

PROPOSAL REQUIREMENTS

See the Preparing a Proposal section in this guide.

APPROVAL PROCESS

All projects must be approved by the Buildings and Facility Committee of the Library Commission. The Library Commission prefers that the artist obtain Art Commission approval prior to submitting a proposal to them.

Two weeks prior to a Buildings and Facility Committee meeting, the Library staff will review the proposal and 2 or 3 staff persons will meet with the artist to discuss the proposed project.

LEAD TIME

4 to 6 months, not including the time required to obtain approval from the San Francisco Art Commission.

INSURANCE

See Insurance under the General Information section in this guide.



MUNICIPAL RAILWAY (MUNI)



Forest Hill Station on Laguna Honda Blvd. near Plaza in the Sunset District

CONTACT PERSON

Gordon Smith, Community Affairs
Municipal Railway
949 Presidio Avenue, Room 238
San Francisco, CA 94115
415/923-6162

AVAILABLE PROPERTY

MUNI does not have extensive property available for art installations, however, artwork at 3 stations might be possible depending on the type of project. The stations are Harvey Milk Plaza, at Market and Castro; Forest Hill Station, on Laguna Honda near Plaza; and West Portal, at West Portal and Ulloa. Requests for projects will be reviewed on a case by case basis.

Gannett Transit Shelter of San Francisco, a private company, handles the posters in the bus shelters. They don't work with individual artists, but with community organizations who might work with an artist to develop a public service announcement. For more information, organizations should contact Genevieve Billy at 415/882-4949.

For posters inside the buses, organizations should contact Linda Armistead at

Transportation Displays, Inc., 415/777-9061.

GUIDELINES FOR PROPOSED ARTWORK

MUNI has an extensive historical archive of photographs that could provide subject matter for art projects. The use of these images would be of interest and benefit to MUNI.

PROPOSAL REQUIREMENTS

MUNI has no specific proposal guidelines at this time. Refer to the Preparing a Proposal section in this guide.

APPROVAL PROCESS

Proposals are reviewed by MUNI staff.

LEAD TIME

At least one month, in addition to the period necessary to obtain approval from the San Francisco Art Commission.

INSURANCE

Refer to Insurance in the General Information section of this guide.

REDEVELOPMENT AGENCY



Yerba Buena Gardens grounds facing east

CONTACT PERSON

William Carney, Senior Landscape
Architect
Redevelopment Agency
770 Golden Gate Avenue
San Francisco, CA 94102
415/749-2412

POSSIBLE SITES FOR TEMPORARY ARTWORK

- Yerba Buena Gardens, East Garden and Esplanade.
Contact person: Margot Crosman,
KTB (Gardens Management)
415/247-6500

For exhibits and events involving children and teens, contact Brenda Berlin, Children's Place: 415/974-5961

- South Beach Area
The South Beach area will continue to undergo redevelopment over the next few years. Currently, the only space possibly available for a temporary art project is the small public plaza in front of the apartment complex at the corner of

First and Townsend Streets across from the Embarcadero.

GUIDELINES FOR PROPOSED ARTWORK

Guidelines are currently being developed for temporary outdoor artwork at Yerba Buena Gardens. No specific guidelines currently exist for the South Beach area.

PROPOSAL REQUIREMENTS

See the Preparing a Proposal section in this guide.

APPROVAL PROCESS

Outlines of proposed art projects would be reviewed by the Redevelopment Agency. If the agency expresses interest, a more fully developed proposal is required.

LEAD TIME

At least two to three months, in addition to the time required to obtain approval from the San Francisco Art Commission.

INSURANCE

Specific liability requirements would vary from project to project, however, both property damage and personal

liability for \$1,000,000 would be required in all cases.



DEPARTMENT OF REAL ESTATE



Hallidie Plaza on Market at Powell

CONTACT PERSON

Harry J. Quinn, Assistant Director of Property
San Francisco City and County Real Estate Department
25 Van Ness Avenue, Suite 400
San Francisco, CA 94102
415/554-9870

POSSIBLE SITE FOR TEMPORARY ARTWORK

Hallidie Plaza on Market Street at Powell.

GUIDELINES FOR PROPOSED ARTWORK

Any project would have to meet basic safety requirements and discourage vandalism.

PROPOSAL REQUIREMENTS

See the Preparing a Proposal section in this guide.

APPROVAL PROCESS

Approval from the San Francisco Art Commission is the only requirement (See the section on the San Francisco Art Commission in this guide.)

The Department of Real Estate will provide a free permit for use of Hallidie Plaza, if the project is approved by the San Francisco Art Commission.

LEAD TIME

A minimum of one or two months after approval by the San Francisco Art Commission.

INSURANCE

See Insurance in the General Information section of this guide.

LAGUNA HONDA HOSPITAL



Front of main building of Laguna Honda Hospital, with landscaping

CONTACT PERSON

Lawrence J. Funk
Associate Administrator of Operations
Laguna Honda Hospital
375 Laguna Honda Blvd.
San Francisco, CA 94116
415/759-2367

POSSIBLE SITES FOR TEMPORARY ARTWORK

Originally founded in 1866, the hospital in its present facility provides a wide range of health care services to meet the needs of the city's residents. In addition, the hospital provides a rehabilitation program for disabled residents of all ages, an acute care unit, and more than 1000 nursing beds for the frail elderly, physically challenged and the chronically ill.

The hospital has 65 acres of grounds, some of which would be appropriate for temporary artwork, including large outdoor sculptures. Vast interior areas, including public lobbies, hallways and

solaria, are available for temporary, as well as permanent, artwork.

GUIDELINES

The hospital seeks artwork of general interest to patients and staff. Art that is aesthetically pleasing and encourages discussion is sought, as is positive artwork addressing the diversity of the hospital community. Both tactile and visual artwork is desired.

Artwork at Laguna Honda Hospital would be seen primarily by patients, staff and visitors. The general public also has access to the hospital facilities.

PROPOSAL REQUIREMENTS

See the Preparing a Proposal section in this guide.

APPROVAL PROCESS

Hospital staff presents the proposal to the Hospital Executive Committee, which meets weekly.

LEAD TIME

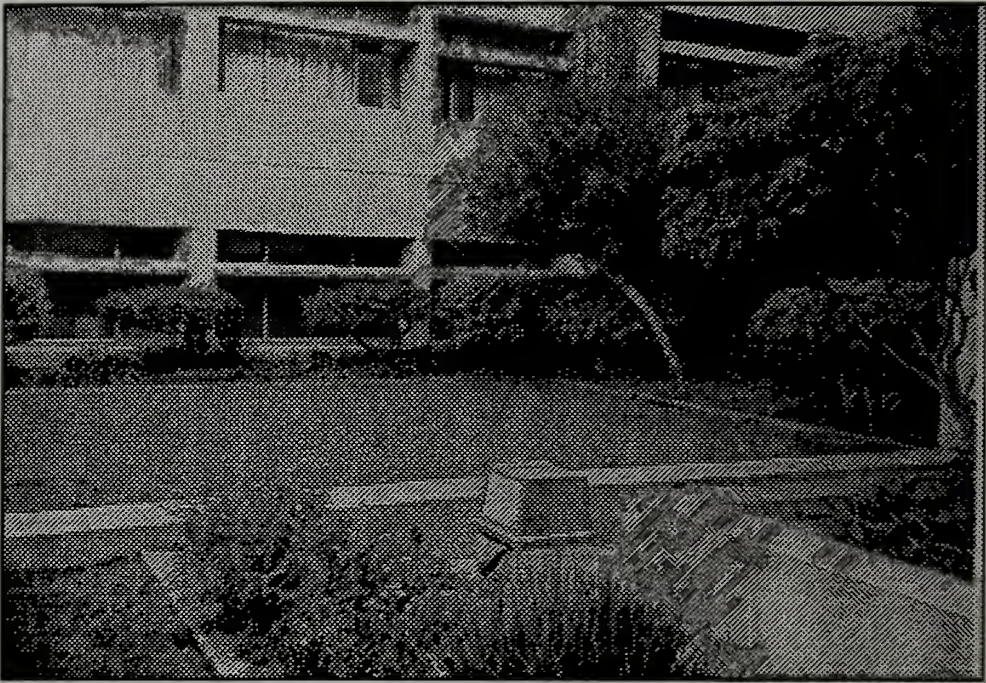
Approximately 2 weeks, in addition to the time required to obtain approval from the San Francisco Art Commission.

INSURANCE

See the Insurance section in the General Information section of this guide.



SAN FRANCISCO GENERAL HOSPITAL



Interior courtyard at General Hospital

CONTACT PERSON

LaFrancine Tate, Administration
San Francisco General Hospital
100 Potrero
San Francisco, CA 94110
415/206-5682

POSSIBLE SITES FOR TEMPORARY ARTWORK

Both indoor and outdoor areas are available. Possible areas would include 3rd Floor courtyard areas in both Outpatient and Inpatient sections of main building (accessible only from inside); a 7th Floor courtyard for psychiatric patients, the lobby of the Inpatient section of the main building, lawn areas in front of main building, and a smaller lawn area at the entrance of building 90.

GUIDELINES FOR PROPOSED ARTWORK

The hospital is interested in artwork that is positive.

PROPOSAL REQUIREMENTS

- Drawing or other rendering of proposed artwork
- Materials
- How artwork would be installed
- Specific dates for installation and removal

APPROVAL PROCESS

Proposed artwork would be reviewed by administrative staff and the specific department for which the artwork is designed.

LEAD TIME

Two months, not including the time needed for approval from the San Francisco Art Commission.

INSURANCE

See Insurance Section under General Information in this guide.



OTHER PERMITS

Certain properties or types of projects may require more than one permit. Other agencies and departments that issue permits are listed below. Any additional lead time required by these agencies and departments needs to be factored into a timeline. Highlighted in each section are activities for which the permit is required.



POLICE DEPARTMENT

Projects that use over 10 watts of amplified sound would require a Loudspeaker Permit, obtained from the Police Permits Office at 553-1115. These permits are issued only for one day events. Lead time is approximately 30 days. The permit fee is \$35.

DEPARTMENT OF PARKING AND TRAFFIC

Projects that take place in the streets need to be coordinated with this agency in addition to the Department of Public Works which would be the preliminary contact.

If a project requires stopping traffic or closing a lane temporarily, permission and guidelines must be obtained from this department as well as other agencies. Call Special Traffic Permits at 558-6430.

DEPARTMENT OF PUBLIC HEALTH

Any projects involving the distribution of food to the public requires a Special Event Permit from this agency. The contact person is Mary Murphy at 554-2763. Permit fees vary; if the food is prepackaged and nonperishable, the permit is \$50, if the food is perishable or unpackaged, it is \$25.

Such food would have to be stored/prepared in a Health Department approved food facility, not a private home.

All completed application forms and fees must be filed with the Health Department at least two weeks prior to the event. If there is cooking at the event, the Fire Department

should be contacted for information regarding fire codes and regulations.

SAN FRANCISCO BAY CONSERVATION AND DEVELOPMENT COMMISSION (BCDC)

Projects along the Bay within 100 feet of tidal action may require approval from this agency, which was founded in 1965 to protect the Bay. This is a state agency established to accomplish two primary goals: first, to prevent the unnecessary filling of San Francisco Bay; and second, to increase public access to and along the Bay shoreline. Temporary projects on existing waterfront structures, such as piers, might be possible, with agency approval.

The Port of San Francisco is the first agency to contact for waterfront projects. Projects subsequently submitted to BCDC would be handled on a case by case basis. Temporary projects with minimal impacts would likely be handled administratively by BCDC staff; however, it is best to check with them prior to submission of an application.

The artist should contact BCDC to ascertain if a proposed project along the waterfront falls under their jurisdiction. If so, there are 3 main sources of information available to assist the applicant in applying for project approval:

- A pamphlet titled "Applying for Project Approval from BCDC"
- "BCDC Application Instructions," which provides detailed guidance for completing the two-part application form and specifies any additional information and material required
- In addition, the artist may wish to refer to the complete laws, regulations,

and plans which are summarized in the previously mentioned 2 documents. The complete documents are available from the Commission's office.

If BCDC approval is required for a project, the artist needs to complete an application form, provide any necessary additional information and exhibits, and pay a processing fee. The amount of the fee is based on total project costs and the project location. After a complete application is filed, the Commission has a maximum of 90 days to act on the application. Major projects may require a public hearing and a design review by the Design Review Board. If the Commission votes to approve a project, a permit with relevant conditions is then issued. If a project is to be undertaken on Port property, it may be possible to amend the Port's existing permit to include the new project. Such action would require a coordinated application effort between the Port and the project proponent.

Applicants are strongly encouraged to consult with Commission staff at the outset of planning a project. The staff will review draft proposals and help determine if a project is possible and what regulations will apply.

The contact person is Steve McAdam, Assistant Director for Permits and Technical Services.

SF Bay Conservation and Development Commission
30 Van Ness Avenue, Suite 2011
San Francisco, CA 94102-6080
415/557-3686

BUREAU OF LIGHT, HEAT AND POWER

Projects, such as banners, that are attached to light poles under the jurisdiction of the Bureau of Light, Heat and Power will need additional approval from this department as well as the Department of Public Works.

This bureau is part of the Hetch Hetchy Water and Power Department. For banner information, call Ray Yamaguchi, the Manager of the Bureau of Light, Heat and Power, at 554-0729.

AMERICANS WITH DISABILITIES ACT

For any art project, certain restrictions may apply pertaining to physically challenged citizens. The artist is responsible for identifying all regulations and how they pertain to his/her project. All artwork must conform to all applicable state, federal and local accessibility codes and regulations, including, but not limited to, the Americans with Disabilities Act, Title 3 and Title 24 of the California Building Code.

Contact Richard Skaff, Dept. of Public Works, Disabilities Access Coordinator at 415/554-8212.

APPENDIX A: A CHECKLIST FOR DEVELOPING A TEMPORARY PUBLIC ARTWORK ON CITY OR COUNTY PROPERTY

Each project will vary, but generally the artist can follow the steps outlined below in developing a project after reviewing this guideline.

- ✓ After developing a basic concept, identify one or more possible locations from this guideline.
- ✓ Visit site or sites and explore the neighborhood.
- ✓ If funding is not in place, begin process.
- ✓ Contact agency to determine if the concept is appropriate for the site or sites desired, if the property is available when desired, and request additional guidelines, if available.
- ✓ Develop project concepts in detail, determining exact location, size, materials, budget, dates and schedule.
- ✓ Contact appropriate community groups and businesses in the immediate area to help develop a strategy for garnering community support. Some departments and agencies, such as Caltrans, require that letters of support from community leaders and groups be included in a proposal.
- ✓ Contact insurance companies to determine costs of and time needed to obtain appropriate coverage.
- ✓ Prepare proposal. (See Preparing a Proposal section in this guide.)
- ✓ Submit proposal to agency.
- ✓ If approved:
 - contact San Francisco Art Commission for additional approval. Some departments or agencies, such as the Library, may require Art Commission approval prior to submission of a proposal.
 - determine any additional permit requirements or regulations pertaining to the project. Negotiate a mutually agreeable schedule for installing, maintaining, and removing the artwork.
 - ask department or agency for specific insurance requirements. Obtain necessary coverage and request Certificates of Insurance be sent to all relevant parties.



APPENDIX B: COMMUNITY ORGANIZATIONS

Listed below are some community organizations in various sections of San Francisco for artists to contact for referrals and advice in developing a temporary public artwork. Not all inclusive, this list is intended to provide a few initial contacts for the artist. The list includes cultural, social and business organizations.

Market Street

- American Indian Contemporary Arts -
Janeen Antoine – 495-7600
- Market Street Association
Carolyn Diamond – 362-2500
- San Francisco Camerawork
Rupert Jenkins – 621-1001

South of Market

- Luggage Store/509 Cultural Center
(also serves Tenderloin)
Laurie Lazer – 255-5971
- SOMAR
Jack Davis – 863-1414
- South of Market Problem Solving Center
Reina Tanguilig – 495-7175

Mission District

- BRAVA for Women in the Arts
Cathy Arellano – 641-7657
- Galeria de la Raza
Liz Lerman – 826-8009
- MECA (Mission Economic Cultural Association)
Pete Gallegos – 826-1401
- Mission Cultural Center
Rosa De Anda – 821-1155

Tenderloin

- Central City Hospitality House
Juliana Herrera – 776-2102
- Larkin Street Youth Center
Roxane White – 673-0911

Western Addition

- Center for African and African American Art and
Culture
Kola Akintola-Thomas – 928-8546

- Japanese Cultural and Community Center of
Northern California
Paul Osaki – 567-1504
- Korean Center
Youn-Cha Chey – 441-1881

Chinatown

- Chinatown Youth Center
Paul Hammond – 775-2636

Marina

- African American Historical & Cultural Society
Gail Reid – 441-0640
- Exploratorium
Peter Richards – 563-7337

Richmond

- Asian American Theater Company
Pamela Wu – 751-3074
- Planning Association for the Richmond
Ron Miguel – 221-6322

Sunset

- Sunset District Community Development
Dawn Stueckle – 665-0255

Potrero Hill

- Potrero Hill Neighborhood House
Enola D. Maxwell – 826-8080
- Potrero Hill Community Development Corporation
Jeff Queen – 282-3535

Bayview-Hunters Point

- Bayview Opera House
Steve Cohn – 824-0386
- Bayview Hunters Point Senior Citizens
Multipurpose Center
George Davis – 822-1444

Other organizations to contact

The artist may wish to contact other organizations to determine the history of a particular site. The San Francisco History section (415/557-4567) of the Main Library can be helpful with this information.

The San Francisco Chamber of Commerce, located at 465 California (415/392-5411), might be helpful with information about particular areas and may be able to assist the artist in locating specific organizations for research and advice,



